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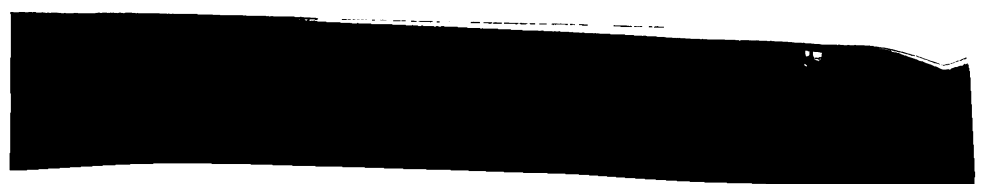
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A Catalog of Models and of Stage-Sets

PUBLICATIONS

of the

Dramatic Museum

OF COLUMBIA UNIVERSITY

IN THE CITY OF NEW YORK

Third Series

Papers on Playmaking :

- I HOW SHAKSPERE CAME TO WRITE THE 'TEMPEST'. By Rudyard Kipling. With an introduction by Ashley H. Thorndike.
- II HOW PLAYS ARE WRITTEN. Letters from Augier, Dumas, Sardou, Zola and others. Translated by Dudley Miles. With an introduction by William Gillette.
- III A STAGE PLAY. By Sir William Schenck Gilbert. With an introduction by William Archer.
- IV A THEORY OF THE THEATER. By Francisque Sarcey. Translated by H. H. Hughes. With an introduction and notes by Brander Matthews.
- V (Extra volume) A catalog of Models and of Stage-Sets in the Dramatic Museum of Columbia University.

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C O N T E N T S

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I N T R O D U C T I O N

I.

THE drama is the most complex of the arts because it can call in the aid of all the other arts. When the muse of comedy or the muse of tragedy needs the help of any one of her seven sisters, she can confidently count upon it. The drama can summon to its support music and dancing, epic and oratory, painting, sculpture and architecture, any one of them or even all of them together. Indeed, the drama is likely to appear rather bare and bereft wherever it is compelled to relinquish the advantages which accrue to it from its alliances with the other arts. It is this complexity which makes the proper study of the drama so much more difficult than the study of any other department of literary art. Because the drama lives partly within the limits of literature and partly without these limits, the effort to appreciate it in all its relations is far more arduous than the attempt to understand the lyric, for instance,

or the epic, which lie wholly within the limits of literature. Altho today we read the masterpieces of the drama in the library, they were not written with this object in view; they were composed by their authors to be seen on the stage. The great dramatic poets prepared their plays to be performed by actors, in the theater, and before an audience; and they had, therefore, to take into account the method of the actor, the size and circumstances of the theater, and the feelings and prejudices of the audience. And we cannot rightly estimate the dramas of Sophocles, of Shakspeare and of Molière unless we inform ourselves as fully as may be in regard to all the conditions they accepted freely, and in accordance with which they wrought out their masterpieces.

The actors are dead who first impersonated the characters peopling these masterpieces; and departed also are the audiences who thrilled and wept and laught when the stories of these great plays were first unrolled before them on the stage. By no effort of ours can we recall these performers and these playgoers; and the most we can do is to hazard our guesses as to what the actors

may have done and as to what the audiences may have felt. But it is possible for us more or less adequately to call up before our gaze the appearances of the successive playhouses wherein the plays of Sophocles and Shakspeare and Molière were originally performed.

The actors of their own time and of their own country undoubtedly stimulated these mighty dramatists, altho we do not now know how potent this stimulus may have been. The contemporary audiences also exerted their unconscious influence; and we can perceive that this affected the content and the temper of the plays. Equally obvious is it that the pressure of the actual theater was exerted upon the form which the dramatists gave to their works. The playwright can do only what the playhouse of his own time and country permits him to do; and he can do all that this playhouse permits.

When an ill-advised writer, unfortunately devoid of any understanding of the inherent and eternal principles of play-making once rashly asserted that "from the standpoint of the history of culture, the theater is only one, and a very insignificant one, of all the influences which have gone to make up dra-

matic literature," Mr. William Archer promptly retorted that this is "just about as reasonable as to declare that the sea is only one, and a very insignificant one, among the influences that have gone to the making of ships." A play is a ship destined to be launcht in a given element,—the theater. It is true that "there are model ships and ships built for training purposes on dry land; but they all more or less closely imitate seagoing vessels, and if they did not we should not call them ships at all. Their lines are imposed on them, in short, by ideal, if not by real water." Even the so-called closet-drama imitates (however unsatisfactorily) the true drama intended for the actual theater.

Mr. Archer went on to point out that "the ship-builder, in planning his craft, must know what depth of water—be it river, lake or ocean—she will have to ply in, what conditions of wind and weather she may reckon on encountering, and what speed will be demanded of her if she is to fulfill the purpose for which she is destined." This analogy between the ship and the play is undisputably exact; and Mr. Archer elucidated it by stat-

ing that "the theater,—the actual building, with its dimensions, structure and scenic appliances—is the dramatist's sea . . . If we would understand the why and the wherefore of a drama's structure—the conditions of its stability and propulsion—it is absolutely necessary that we should understand the element in which it is to live and move and have its being."

In so far as the drama is within the limits of literature it can be studied in a library; but in so far as it is outside the limits of literature, it needs for its proper understanding a gallery and a museum, containing the graphic material which will help the student to reconstruct for himself the conditions under which the masterpieces of the great dramatists were originally performed—the conditions in conformity with which they were composed. To enable the student to realize and to visualize the many differences between the open-air amphitheater of the Greeks, the half-roofed playhouse of the Elizabethans, and the artificially lighted hall for which Corneille and Racine devised their stately tragedies, a dramatic museum should contain not only architectural plans of these several

theaters, not only views of their external appearance, but actual models, carefully constructed from the plans and views; and all these models should be on the same scale, if this is possible, so that the striking differences in size between the Greek theater and the Elizabethan may be visible at once and without effort.

Besides a collection of models of the more significant theaters, a dramatic museum ought to possess also a large collection of views of theaters, floor-plans, elevations and cross-sections, with drawings of the interior during an actual performance, in so far as these may exist. It should have full sets of the illustrations prepared by artists of all nations for the works of the great dramatic poets, especially Shakspeare and Molière. It should seek out assiduously all the engravings of court-processions, royal entrances, allegorical tourneys, and the like, which are often useful in throwing light on the evolution of the mask in England and of the *comédie-ballet* in France. It should collect portraits of actors in costume, for the history of stage-costume (altho not so completely neglected as the history of scene-painting)

has an importance of its own. It should be the duty of such an institution to set in order, and to display to advantage the iconography of the drama. It should place at the disposal of the student all the graphic material likely to be of use to him,—material which the historians of the drama have not yet utilized to the full.

To accompany the accumulated illustrations, showing how certain plays were performed in the theater at certain periods, there also should be a collection, not only of such acting editions of these plays as may have been published, but also the prompt-books prepared for the use of the stage-manager, and existing only in manuscript. These prompt-copies are invaluable in that they contain ample stage directions, diagrams of the successive sets, indications as to the position of furniture and properties, and notifications of the changes in the lighting of the different portions of the stage. Often the prompt-book is enriched also with a record of the gestures, the crossings, the business by means of which actors bestow the semblance of life upon a bare text. Much of this business is traditional, invented once

upon a time by some actor of originality and handed down from generation to generation,—like that startling effect in the trial-scene of 'Henry VIII.,' which John Kemble suggested to his sister, Sarah Siddons, and which has been imitated by almost all the later impersonators of Queen Katherine and Cardinal Wolsey.

It is partly due to the abundance of this traditional business that the older comedies of our language—not so much Shakspeare's as Sheridan's, for instance—seem to some modern playgoers richer in detail and mellow in tone than the plays of our own time. The older comedies have profited by the inventive ingenuity of the actors of a century and more, whereas the newer plays have past thru the hands of only a single group of performers. So ample is this traditional business, this accretion of histrionic detail, that Regnier of the Comédie-Française brought out an edition of Molière's masterpiece, which he called 'Le Tartuffe des comédiens,' because in it he had recorded the several ways in which the actors themselves were accustomed to interpret the text of the master. The same method Coquelin in-

tended to apply to other of Molière's masterpieces. The same method could be applied to the masterpieces of Shakspeare. Nothing would be more interesting to many a student of Shakspeare than a collection of prompt-books, showing how 'Hamlet,' for example, was acted by Shakspeare's own company and again after the Restoration, once more in Drury Lane by David Garrick, and finally by the actors of our own time.

Unfortunately, prompt-copies are prepared for special occasions, and having served the need of the moment, they are preserved only by a happy accident. Few of them have ever found their way into the public libraries, where they might be at the service of the student. It is a most unexpected good fortune for the New York Public Library that the late George Becks bequeathed to it the collection of prompt-books which he had been half a century in accumulating, and which contains several thousand volumes. This collection is probably larger than any in existence anywhere else,—larger, perhaps, than any gathering it would now be possible to make. It is to be hoped that the officials of the New York Public

Library will be diligent in acquiring prompt-books of all the more important productions of Shakspeare's plays. They have already put students of the stage under obligation by reprinting from their Bulletin of February, 1906, a catalog of the Becks Collection of Prompt-Books in the New York Public Library (49 pp).

Much that would be useful to investigators into the history of the acted drama can be gleaned also in the lives of the actors, and especially in that splendid series of histrionic autobiographies which extends from the 'Apology for the Life of Colley Cibber' to the delightful record of his own career written by Joseph Jefferson. This should be accompanied by a gathering of all the volumes of theatrical criticism. And not to be neglected are collections of play-bills, and of the so-called "souvenirs" of memorable productions in the modern theater, fleeting pamphlets often adorned with photographic illustrations, likely to be serviceable to the inquirer.

II.

Such a museum as this would stand in the same relation to the arts of the drama

that the Avery Library of Columbia University stands to the arts of the architect, the decorator and the landscape artist. Prior to 1911 no museum of precisely this scope had been established anywhere either in America or in Europe.

It is true that a beginning was made in France in 1878, when a special collection of models and of sets of scenery was prepared as a part of the French governmental exhibit displayed at the exhibition held in Paris in that year. This special collection was prepared under the direction of a committee of experts, which included Charles Garnier the architect of the Opéra, Halanzier, the manager, and Nutter, the archivist of that institution, with Perrin, the manager of the Comédie-Française. Various other experts, scene-painters, architects and antiquaries were called in consultation. A catalog of the entire collection was published by the ministry of education and the fine arts:—'Exposition Universelle de 1878. Ministère de l'Instruction Publique et des Beaux-Arts. Catalogue de l'Exposition Théâtrale, Paris. Imprimerie Typographique de A. Pougin. 1878.' (36 pp.).

After the close of the exhibition, the collection was transferred to the library of the Opéra, where only a few of the models are kept on permanent exhibition, the remainder being hidden in forgotten storage-rooms, where they are, unfortunately, inaccessible to students of the history of the stage. Yet the long museum-gallery adjoining the library of the Opéra contains a host of interesting objects—portraits, sketches, designs, manuscripts—illustrative of the development of the music-drama and of the ballet.

There is another museum in Paris, devoted to the illustration of the incomparable history of a single theatrical company, founded by Molière more than two and a half centuries ago and flourishing today with unimpaired vitality. The pictures and statues belonging to the Comédie-Française are scattered thruout the Théâtre Français, many being exposed in the public lobbies for the pleasure of playgoers, and as many more lining the corridors and staircases used only by the actors, while the most interesting of the portraits are collected in the green-room. Several volumes have been devoted to the description of these statues and paintings,

the most important being 'Le Musée de la Comédie-Française,' by René Delorme (Paris, 1878, pp. 217), and 'Le Musée de la Comédie-Française,' by Emile Dacier, with a preface by Jules Claretie and with many illustrations (Paris, 1905, pp. 203).

The library of the Comédie-Française is contained in a series of alcoves on the ground floor. Its most inestimable treasure is the 'Register' of La Grange, the leading man of Molière's company, who kept a daily journal of the activities and receipts of the organization. There are other manuscripts, a few drawings and engravings, and also a single model, representing one of the sets used in the 'Psyché' of Molière and Corneille. This was made for the exhibition of 1889, from the original design, still happily preserved in the archives of the Comédie-Française.

In Munich, at the Klara-Ziegler Haus, there is a Theater-Museum, which lacks general interest, as it is devoted solely to personal memorials of the performer after whom it is named and in whose former residence it is now housed. To this collection there is a guide: 'Führer durch das Theater-

Museum, der Klara-Ziegler Stiftung, Königinstrasse 25. Herausgegeben von Victor Schwanneke, K. C. Hofschauspeiler. München, 1910' (32 pp.).

In Milan there was founded in 1912 a Museo Teatrale alla Scala, which has already acquired the extensive and valuable Sambon collection and which is likely to expand elaborately in the near future, as it has been richly endowed thru the generosity of those interested in the development of the dramatic art in Italy.

Perhaps it is proper also to note here that at the Garrick Club in London and at The Players in New York there are collections of portraits of players and of playwrights. The nucleus of the gallery of the Garrick Club was the collection made early in the nineteenth century by the elder Charles Mathews; and the nucleus of the gallery of The Players was a similar gathering made after the middle of the century by Edwin Booth. A 'Catalog of the Pictures and Miniatures in the Possession of the Garrick Club, Revised Edition, London, 1909,' was prepared by Mr. Robert Walters (126 pp.). And there is also a 'Catalog of Part of the

Art Treasures Owned by The Players, Compiled by William Cushing Bamburgh, 16 Gramercy Park, New York, April Twenty-third, MCMVI' (pp. 47).

III.

No one of the European museums has taken as its special task the collection of a historical series of models which will help to make plain the successive periods of the development of the drama, from the days of the Greeks to the present time. Most of them are fortuitous gatherings brought together by happy accident and not accumulated in accord with a definite purpose. However interesting and useful they may be, each in its own degree, they do not to any great extent anticipate the task undertaken by the department of English and Comparative Literature of Columbia University in establishing a Dramatic Museum with a distinct and definite educational purpose. The department had been conscious for several years of the need for a dramatic museum; and it had received and ordered several models, as it had also accumulated a few plans, engravings and books. But it was

only when the new Hall of Philosophy was opened in the fall of 1911 that proper accommodation was available even for the material already in the possession of the department. When two spacious rooms in the new building were specially assigned to the Dramatic Museum it was possible at last to put the project into execution. The larger of the two rooms (No. 602) was set apart for the dramatic library, and the smaller (No. 604) for the exhibition of the models already received and for those to be provided as fast as funds might be given for the purpose.

The room devoted to the dramatic library (No. 602) opens most conveniently into the spacious hall occupied by the Carpenter library (No. 603), intended for the use of the graduate students in English and Comparative Literature. In fact, such dramatic books as the Carpenter library happened to possess are now shelved in the dramatic library, which now contains nearly five thousand volumes, most of them immediately accessible on open shelves. It is equipt with most of the necessary works of reference, with the histories of the drama in various languages and with complete editions of the

foremost dramatists. It has also certain special collections of unusual interest:

(A) First in importance is the gathering of books by and about Molière, now extending to nearly five hundred volumes and pamphlets.

(B) Second, is a corresponding gathering of books by and about Richard Brinsley Sheridan, his parents and his descendants, now extending to nearly two hundred volumes, probably a larger accumulation than can be found anywhere else except in the incomparable library of the British Museum.

(C) A third collection of increasing interest is that of plays of American authorship, acted, unacted and unactable, from the eighteenth century to the present time; it now contains nearly four hundred titles and it is especially rich in the original editions of the earlier American playwrights.

(D) A fourth gathering embraces the history of the French theater, more particularly in the nineteenth century.

(E) And a fifth group deals with subsidiary aspects of the history of amusements, with the ballet and the pantomime, the puppet show and the circus.

The smaller room (No. 604), originally assigned to the exhibition of the collection of models, was soon found to be too small to display them properly. In time several of the larger exhibits had to be removed into the hall, where they were inadequately illuminated. And the dramatic library was also expanding with a rapidity which made it necessary to transfer into Room 604 the closed cases containing several of the special collections.

In the fall of 1915 it became possible to take possession of a more spacious room (No. 302), on the entrance floor of the Hall of Philosophy. Here the collection is now on exhibition. In these new quarters the models can be displayed to better advantage, and they are also more easily accessible to visitors. In this room there is a case containing curios of theatrical interest. Upon the walls are a few of the framed photographs and engravings, which have been accumulated to aid the student in visualizing performances in other times and other places. Much graphic material for which there is no space on the walls is stored in shallow drawers in the stands supporting the

models, where it is instantly available for examination.

Unfortunately it has not been found practicable to have all the models on the same scale, desirable as this would be. Those made in Paris and in London are in accord with the scale obtaining in France and adopted for the exhibitions of 1878 and 1889, three centimeters to the meter,—3:100. Most of the models made in New York conform to the usual habit of American scene-painters, a half-inch to the foot,—1:24. The model of the Theater of Dionysus made in Berlin had to be on the reduced scale of one centimeter to the meter,—1:100, because it would have been far too huge for the limited space available had it been made on either of the larger scales.

It was the original intention of the committee in charge of the Dramatic Museum to collect only models of theaters and of stage-settings having significance for students of the development of the drama. They soon came to realize, however, that the realistic set of the beginning of the twentieth century was also worthy of preservation and that it would in the future have historic value, as

the art of the theater continued to be modified by changing conditions and by suggestive innovations. This led the committee to welcome the acquisition of models of certain beautiful or characteristic sets, devised by contemporary scene-painters for the contemporary drama.

Of late years there has been increasing dissatisfaction with the complexity and the costliness of the realistic set; and not a few ardent innovators in widely separated countries have come forward with suggestions for simplifying stage-settings, for making them less naturalistic and more summary and symbolic. Possibly the art of the theater is on the eve of a new departure; and the Dramatic Museum has gratefully accepted models from artists enlisted in the forward movement.

The generosity of those whose interest has been aroused in the novel enterprise of founding a dramatic museum with a definite educational purpose has enabled the department to increase from time to time the number of books, of prints and of models. If this generosity continues it will be possible to fill out the full series needed for an adequate survey

of the development of the drama. As yet barely three-fourths of the exhibits which the dramatic museum ought to possess—if it is to perform its complete educational mission—have been provided for; but in the following catalog it has seemed best not to confine the list to those which the dramatic museum has already received. The catalog has been extended to include the dozen of historic models which a dramatic museum ought to have if it is to illustrate the successive epochs of theatrical evolution in the more important literatures, ancient and modern. The models now on view are marked with two stars. Those which are ordered or promised are marked with a single star. Those which the dramatic museum merely hopes to possess sooner or later are left unmarked.

This catalog therefore serves to point out the pressing needs of the dramatic museum as well as to list its actual possessions. However inadequately its present condition may represent the ideals of those who have established it, at least it is established. Having been established, it will develop as the public becomes more and more familiar with its

purpose. Its growth will depend upon the continuing generosity of its benefactors. Gifts to provide any of the models still lacking would be most welcome; and so would donations and bequests of books or funds for the increase of the dramatic library.

The collection of models and of stage-sets is open to the public from ten in the morning to five in the afternoon, except on Sundays and on the other days when the university is closed. The dramatic library can be seen by visitors during the same hours.

B. M.

When Burdage played.

When Burdage played, the stage was
Of fount and temple, tower and stair;
Two backwoods skat a battle out;
Two suppers made a rabble rout;
The Thron of Denmark was a chair!

And yet, no less, the audience there
Thrilled through all changes of despair
Hope, Sorrow, Fear, Delight and Doubt,
When Burdage played!

This is the actor's gift: to share
All moods, all passions, nor to care
One whit for scene, so he without
Can lead men's minds the roundabout
Stirred as of old those heroes were
When Burdage played!

Austin Dobson

[Note: It may be of interest to list here a few of the many articles about the Dramatic Museum which have appeared in American periodicals:

'A Dramatic Museum,' by Montrose J. Moses, *The Bellman*, June 8, 1912.

'The Dramatic Museum at Columbia University,' by Dudley H. Miles, *Review of Reviews* (N. Y.), July, 1912 (illustrated).

'A Dramatic Museum,' by Montrose J. Moses, *The Theater* (N. Y.), August, 1912 (illustrated).

'Models of Old Theaters in Dramatic Museum,' *New York Sun*, Sept. 22, 1912 (illustrated).

'Dramatic Museum with an End in View,' *New York Times*, Nov. 5, 1912.

'As the Theater Grew Up,' by Frank Parker Stockbridge, *Green Book*, May, 1913 (illustrated).

'The Educational Value of a Dramatic Museum,' by Max J. Herzberg, *Educational Review*, Feb., 1914.]

A Catalog of Models and of Stage-Sets

A Catalog of the Models in the Dramatic Museum of Columbia University

A

THE GREEK DRAMA

****I. *The Theater of Dionysus at Athens.***
(Scale:—1:100.)

This model represents the present condition of the theater, without any vain attempt to guess at the more primitive constructions as they may have appeared when the tragedies of Sophocles were represented in the leveled orchestra before ten thousand citizens seated in tiers around the curving hillside of the Acropolis.

It was prepared by Herr Walger under the direction of Professor Dörpfeld; and it was the gift of Mr. Clarence H. Mackay.

(By permission of the committee in charge of the Dramatic Museum a duplicate of this model has been made for the Berlin Museum.)

B
THE LATIN DRAMA

1. *The Roman Theater at Orange.*
(Scale:—3:100.)

A model of this sumptuous edifice, in accord with the careful restoration worked out by M. Caristie, was prepared for the Paris Exposition of 1878 by M. Darvant under the direction of MM. Charles Garnier and Heuzey; and it is now on exhibition in the library of the Paris Opéra.

A copy of this superb model will be procured as soon as sufficient funds are provided for its acquisition.

C

THE MEDIEVAL DRAMA

****1.** *The Platform of a French Mystery-Play.* (Scale:—3:100.)

This representation of the long shallow stage on which a mystery was acted at Valenciennes in 1547, sets Heaven on the spectator's extreme left and Hell-Mouth on his right, with "mansions" or "stations" along the back indicating Nazareth, the Temple, Jerusalem, the Palace of Herod, the House of the High Priest, and so forth. It is derived from a miniature in a contemporary manuscript of the play in the National Library in Paris. It is a duplicate of the model now on exhibition in the library of the Paris Opéra, and first shown at the Paris exhibition of 1878.

It was prepared by MM. Duvignaud and Gabin under the direction of M. Marius Sepet; and it was the gift of Professor Brander Matthews.

(By permission of the committee in charge of the Dramatic Museum a duplicate of this model has been made for the Museum of European Culture of the University of Illinois.)

****2. *The Pageant-Wagon of an English Mystery-Play.* (Scale:—1:24.)**

This model represents an open place in an English town, into which members of the Shipwrights' Gild have drawn a wagon with the ark on it, so that they can perform the episode of Noah and the Flood. God is seen at a gable window of the ark; and at one side is a young angel in charge of a wheelbarrow supporting a thunder-barrel. The details conform to the performance given at the New Theater in New York in the Spring of 1911.

It was prepared by Mr. Joseph Wickes, under the direction of Mr. E. Hamilton Bell; and it was the gift of Mr. Winthrop Ames.

(By permission of the committee in charge of the Dramatic Museum a duplicate of this model has been made for the Museum of European Culture of the University of Illinois.)

D
THE ENGLISH DRAMA

****1. *A Platform in an Inn-Yard.***
(Scale:—1:24.)

This model represents the courtyard of a Tudor inn, girt by galleries, with strolling players performing the 'Nice Wanton' on a platform they have erected at the end of the yard. It is important as showing the influence of the inn-yard upon the earlier Elizabethan playhouse.

It was prepared by Mr. Joseph Wickes under the direction of Mr. E. Hamilton Bell; and it was the gift of Mrs. Brander Matthews.

(By permission of the committee in charge of the Dramatic Museum a duplicate of this model has been made for the Museum of European Culture of the University of Illinois.)

****2. *The Fortune Theater.***
(Scale:—3:100.)

This elaborate model is based upon the specifications of the contract for the building entered into between Allen and Henslowe on the one part, and Peter Street, carpenter, on the other. It is specially interesting because it supplies us with a close approximation to

the Globe Theater for which Shakspeare wrote his plays,—the contract providing specifically that the Fortune shall be similar to the Globe. The model (which shows both the exterior and the interior) is ingeniously parted so that the inside arrangements are made more easily visible. The detailed drawings on which the model is based were reproduced in the *Architect and Builders' Journal* (London) for August 16, 1911.

It was prepared by Mr. James P. Maginnis under the direction of Mr. Walter H. Godfrey; and it was the gift of Mr. Clarence H. Mackay.

(By permission of the committee in charge of the Dramatic Museum a duplicate of this model has been made for the Museum of European Culture of the University of Illinois.)

3. *A Jacobean Hall, Arranged for a Mask.*
(Scale:—.....)

The masks devised by Ben Jonson and supplied with decorations by Inigo Jones were generally performed in the banqueting-halls of palaces. Documents and drawings exist which will make it possible—when funds are provided—to construct an ample and accurate model illustrating this interesting form of spectacular entertainment, closely akin to the *Comédie-ballet* which was

flourishing in France almost contemporaneously.

****4.** *Drury Lane Theater, During a Performance of the 'School for Scandal' (1778).*
(Scale:—3:100.)

This model is derived from the original plans and drawings, aided by information supplied by a contemporary print of the stage as it was set for the screen-scene of the 'School for Scandal.' It reveals the fact that Drury Lane had then no proscenium-arch and that the boxes extended far back of the foot-lights. It was the subject of a richly illustrated article by Mr. Godfrey in the London *Architectural Review* for February, 1915.

It was prepared by Mr. James P. Maginnis under the direction of Mr. Walter H. Godfrey; and it was the gift of Mr. Robert E. Dowling.

E
THE SPANISH DRAMA

1. *A Play House in Madrid.*
(Scale:—.....)

Altho it may be difficult—in default of satisfactory documents—to reconstruct a typical Spanish theater of the time of Lope de Vega and Calderon, the task is not impossible. Such a model would be most interesting both in itself and for comparison with the English playhouse of the same epoch. But as yet no provision has been made for it.

F
THE ITALIAN DRAMA

****1. *A Set for the Comedy-of-Masks.***
(Scale:—1:24.)

This model represents the typical stage-setting employed by the actor-acrobats who performed pieces with improvised dialog, every member of the company personating always the same stock-character,—Arlecchino or Pantaleone or Scaramuccia, as the case might be. It shows a public square with a back drop painted in perspective and with four houses, two on each side, solidly built to withstand the strain of the gymnastic climbings of the more robustly comic characters. This convenient set was borrowed by the French from the Italians; and it is employed by Racine in the 'Plaideurs' and by Molière in many of his more farcical comedies.

It was prepared by Mr. Joseph Wickes under the direction of Mr. E. Hamilton Bell; and it was the gift of Mr. H. C. Chatfield-Taylor.

2. *The Palladian Theater at Vicenza.*
(Scale:—.....)

Sooner or later the Dramatic Museum should contain a model of this still existing

playhouse at Vicenza, in the designing of which Palladio apparently believed that he was at once reviving and improving upon the playhouse of classical antiquity.

G

THE FRENCH DRAMA

****1. *A Multiple-Set at the Hotel de Bourgogne.***

(Scale:—3:100.)

This model represents the clutter of "mansions" or separate places (all gathered in the same set) required for the performance of a lost play by Hardy, acted at the theater in the Hotel de Bourgogne early in the seventeenth century. It proves that the Renaissance playhouse inherited the methods of the medieval platform. It shows a palace in the center, a sea on one side with a ship on it and on the other side a bedroom with a bed in it. This multiple-set survived as late as the first performance of Corneille's 'Cid'; and its flagrant incongruity was probably one reason why the French readily accepted the arbitrary rule of the Unity of Place, rejected by the English and the Spaniards. It is a duplicate of that now in the library of the Opéra, and first shown at the Paris exhibition of 1878.

It was prepared by MM. Davignaud and Gabin under the direction of M. Emile Perrin; and it was the gift of Mr. Clarence H. Mackay.

2. *A Court-Ballet.*

(Scale:—.....)

The French *comédies-ballets* under Louis XIII. and Louis XIV. have an obvious resemblance to the English masks performed under Elizabeth and James I. From engravings and descriptions it will be possible to construct a model of a hall in the Louvre or the Tuilleries decorated for one of these royal spectacles—whenever the resources of the Dramatic Museum may permit.

3. *The Palais-Royal Theater.*

(Scale:—3:100.)

A theater was built by Richelieu in what was then the Palais-Cardinal, for the performance of 'Mirame' in 1639; and it was occupied by Molière in 1661 and until his death in 1673, when it was seized by Lulli for the Opéra.

A model of this playhouse was prepared for the Paris exhibition of 1889. Funds have not yet been provided for its acquisition; and in the meanwhile its place is taken by a **small model of the same theater, a German cut-out, for the mounting of which the Dramatic Museum is indebted to Mr. E. Hamilton Bell.

****4.** *The Theater in the Tuilleries, 1671.*
(Scale:—3:100.)

This model is derived from the original sketch for the scenery of one act of the 'Psyché' of Molière and Corneille, preserved in the archives of the Comédie-Française. It shows that the performances at court and at the king's expense, were far more sumptuously spectacular than was customary or possible in the contemporary theaters of Paris. It is a duplicate of that now in the library of the Comédie-Française and originally shown at the Paris exhibition of 1889.

It was prepared by M. A. Devred; and it was the gift of Professor Brander Matthews.

****5.** *The Théâtre Français (now the Odéon) in 1778.*
(Scale:—3:100.)

This model is based upon a contemporary engraving representing the crowning of the bust of Voltaire on the stage after the sixth performance of his 'Irène' in his presence on March 30, 1778. It has an obvious resemblance to the model of Drury Lane, showing the screen-scene of the 'School for Scandal' in the same decade; and they are both examples of the apron-stage of the eighteenth

century, which grew out of the platform-stage of the early seventeenth century and which gave way to the picture-frame stage of the late nineteenth century.

It was prepared by M. A. Devred; and it was the gift of Mr. Otto H. Kahn.

H

THE ORIENTAL DRAMA

*1. *A Chinese Theater in the Twentieth Century.*

(Scale:—1:24.)

This model represents the set used in the 'Yellow Jacket,' a play written and staged in the Chinese manner by Messrs. George Hazelton and J. Harry Benrimo and produced in New York at the Fulton Theater in November, 1912. Its stark simplicity and its gallery at the back reveal a striking likeness to the Elizabethan playhouse.

The authors of the play have expressed their intention of presenting this model to the Dramatic Museum, but it has not yet been received.

2. *The Japanese Playhouse.*

(Scale:—.....)

Sooner or later the Dramatic Museum ought to possess one model representing the contemporary theater of Japan and another representing the stage on which the so-called 'No' plays are performed.

I

THE CONTEMPORARY DRAMA

**1. *The 'Garden of Allah.'*

(Scale:—1:24.)

This model represents the set used in the final act of the 'Garden of Allah,' by Mr. Robert Hichens and Mrs. Mary Anderson Navarro, produced at the Century Theater in New York in the fall of 1911. It discloses a garden overlooking the African desert; and the effect of space stretching away illimitable is made possible by the cyclorama-cloth which encircles the back of the stage.

It was designed by Messrs. Gates and Morange; and it was the gift of Liebler & Co., thru the courtesy of Mr. George C. Tyler.

**2. *The 'Return of Peter Grimm.'*

(Scale:—1:24.)

This model represents the single interior which served for all three acts of the 'Return of Peter Grimm, a play by David Belasco, performed at the Belasco Theater in New York during the Winter of 1910-11 with Mr. David Warfield as the disembodied hero. It is an admirable example of the elaborately realistic set which is now possible on the modern picture-frame stage.

It was made by Mr. Ernest Gros, under the direction of Mr. David Belasco, whose gift it was.

****3. 'Herod.'**
(Scale:—1:24.)

This model represents the single set used in 'Herod' by Mr. Stephens Phillips, as it was performed by Mr. William Faversham at the Lyric Theater in New York in the Fall of 1909.

It was designed by Mr. Ernest Albert, of the Lee-Lash Studios, by whom it was presented thru the courtesy of Mr. Faversham.

****4. 'Prunella.'**
(Scale:—1:24.)

This model represents the single set used in 'Prunella' by Mr. Granville Barker and Mr. Lawrence Housman, as it was produced by Mr. Winthrop Ames at the Little Theater in New York in the Fall of 1913.

It was designed and made by Messrs. Unitt and Wickes, whose gift it was.

****5. 'Oliver Twist.'**
(Scale:—1:24.)

This model represents London Bridge, a set used in a dramatization of Dickens'

'Oliver Twist' by J. Comyns Carr, as produced at the New Amsterdam Theater in New York in the Spring of 1912.

It was designed and made by Messrs. Gates and Morange, whose gift it was.

****6. '*Leah Kleschna*.'**

(Scale:—1 :24.)

This model represents the set of the final act of '*Leah Kleschna*,' by Mr. C. M. S. McLellan, produced by Mrs. Fiske at the Standard Theater in New York in the Winter of 1904-5.

It was designed and made by Messrs. Gates and Morange, whose gift it was.

J

LATER EXPERIMENTS IN STAGE-SETTING

****1. *'Around the Map.'***

(Scale:—1:32.)

This model represents the set for Tootsy's Bedroom in *'Around the Map,'* by Mr. C. M. S. McLellan, produced at the New Amsterdam Theater in the Fall of 1915.

It was designed by Mr. Joseph Urban, by whom it was presented thru the courtesy of Messrs. Klaw and Erlanger.

****2. *A set for a Poetic Drama.***

(Scale:—1:12.)

This model represents a simplified set for a poetic drama.

It was designed by Mr. Sam Hume, whose gift it was.

****3. *'The Man who Married a Dumb Wife.'***

(Scale:—1:24.)

This model represents the single set used in the *'Comedy of the Man who Married a Dumb Wife,'* by M. Anatole France, as translated by Professor Curtis Hidden Page

and as produced by Mr. Granville Barker at Wallack's Theater in New York in the Fall of 1914.

It was designed by Mr. Robert E. Jones, by whom it was presented thru the courtesy of Professor Page.

**A NOTE ON THE PUBLICATIONS
OF THE DRAMATIC MUSEUM**

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A NOTE ON THE PUBLICATIONS
OF THE DRAMATIC MUSEUM

WITH a view to extending its usefulness beyond the circle of those who could actually visit its library and its model-room, the committee in charge of the Dramatic Museum decided in 1914 to enter the field of publication and to issue in limited editions several series of documents dealing with the theory and the practise of the art of the theater,—reprints of inaccessible essays and addresses, translations from foreign tongues, selections from works not altogether dramatic in scope, and original papers. The committee believed that the interest and the value of these writings could be increased by introductions contributed by experts and by an annotation which should be at once succinct and suggestive. They decided that the several series should be uniform and that they should be strictly limited to 333 copies each, 33 being reserved for the authors, translators and editors and 300 being available for subscribers. It seemed best not to sell the volumes separately, and it was found possible to offer a series of four volumes for the subscription price of five dollars.

The first series, delivered to subscribers in November, 1914, consisted of the following four papers on the art of playmaking:

I. The 'New Art of Making Plays,' by Lope de Vega; translated by William Tenney Brewster, with an introduction and notes by Brander Matthews, (pp. 57).

II. The 'Autobiography of a Play,' by Bronson Howard, with an introduction by Augustus Thomas, (pp. 53).

III. The 'Law of the Theater,' by Ferdinand Brunetière; translated by Philip M. Hayden, with an introduction by Henry Arthur Jones, (pp. 93).

IV. 'Robert Louis Stevenson as a Dramatist,' by Sir Arthur Wing Pinero; with an introduction and a bibliographical appendix by Clayton Hamilton, (pp. 78).

The second series, delivered to subscribers in October, 1915, consisted of the following four papers on the art of acting:

I. 'The Illusion of the First Time in Acting,' by William Gillette, with an introduction by George Arliss, (pp. 58).

II. 'Art and the Actor,' by Constant Coquelin, translated by Abby Langdon Alger, with an introduction by Henry James, (pp. 98).

III. 'Mrs. Siddons as Lady Macbeth and Queen Katharine,' by H. C. Fleeming Jen-

kin, with an introduction by Brander Matthews, (pp. 103).

IV. 'Reflexions on Acting,' by Talma, with an introduction by Sir Henry Irving and a review by H. C. Fleeming Jenkin, (pp. 63).

The third series, delivered to subscribers in October, 1916, consisted of the following four papers on playmaking:

I. 'How Shakspeare Came to Write The Tempest,' by Rudyard Kipling, with an introduction by Ashley H. Thorndike, (pp. 37).

II. 'How to Write a Play,'—letters by Augier, Dumas, Sardou and others, translated by Dudley Miles, with an introduction by William Gillette, (pp. 47).

III. 'A Stage-play,' by Sir William Schenck Gilbert, with an introduction by William Archer, (pp. 46).

IV. 'The Theory of the Theater,' by Francisque Sarcey, translated by H. H. Hughes, with an introduction by Brander Matthews, (pp. 61).

V. (Extra Volume.) A Catalog of Models and of Stage-sets in the Dramatic Museum of Columbia University, (pp. 55).

A fourth series is in preparation to be delivered in October, 1917. It will consist of the following four papers on the art of the theater:

I. 'Theatrical Table-Talk,' by J. W. von Goethe, selected, translated and introduced by William W. Lawrence.

II. 'Discussions of the Drama,' by Carlo Goldoni, selected, translated and introduced by Hobart C. Chatfield-Taylor.

III. 'The Pleasures of Playgoing,' by Emile Faguet, translated by Philip M. Hayden, with an introduction by Ferris Greenslet.

IV. 'Letters of an Old Playgoer,' by Matthew Arnold, with an introduction by Brander Matthews and a letter from Henry Arthur Jones.

For inclusion in one or another of the series in contemplation for later publication selections will be made from the writings of Alfieri, Aristotle, Dion Boucicault, Castelvetro, Constant Coquelin, Richard Henry Dana, Diderot, Emile Faguet, Grillparzer, James A. Herne, Horace, Bronson Howard, Henry Irving, Frances Anne Kemble, Legouv  , Jules Lemaitre, Lessing, George Henry Lewes, Samson and Francisque Sarcy. For these volumes introductions may be expected from George Arliss, E. Hamilton Bell, Barrett H. Clark, William C. De Mille, Walter Prichard Eaton, Clayton Hamilton, George C. D. Odell and Augustus Thomas.

Sooner or later the committee in charge of the Dramatic Museum hope to be able to publish catalogs of the Molière collection, of the Sheridan collection, and of the collection of plays of American authorship. Some of these catalogs may be illustrated with portraits and fac-similes.



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